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Half a Dozen of Beethoven's Contemporaries.

ADALBERT GYROWETZ.

(Continued from page 76.)

CHAPTER III.

G. goes to Italy.—Music in Venice.—Florence.—Enters upon his duties as Secretary and Musician in Rome.—Makes the acquaintance of Goethe.—Their days and evenings.—Leading musicians in Rome.—The Pope's Choir.—G. composes quartets and hears of them in Paris.—Studies with Boroni, and astonishes his master.—Longings for Naples.—Breaks with his employer.

The young musician went on to Venice, where he was to remain in the palace of the Countess Breuner, until Raspoli should come and take him formally into his service as Secretary and teacher of music. The Countess had a small orchestra, led by a very good virtuoso on the violin, named Kletchinsky, and she was also a fine player on that instrument; there was therefore a great deal of good music in the house. Some of Gyrowetz's compositions were performed and many compliments paid him.

Here is his picture of music in Venice at that time, 1785-6.

Its condition, he says, was very mediocre. In the churches, instead of grand and solemn voluntaries, nothing was to be heard on the organ but songs from operas, or rondos from quartets and sonatas. Evenings, when the people were collected on St. Mark's place or about the coffee-houses, all sorts of charlatans exhibited themselves, some playing various instruments, others exciting laughter by their drolleries, and others even producing comic operettas, and adding to the fun by their bag wigs, swords and old fashioned garb. In summer it was the custom to go in gondolas to Mestre, where at 10 P.M., a comic opera would be performed, and where every sort of fun and amusement went on until morning broke, when the visitors came back by daylight to sleep a few hours. There was rarely a performance in the theatres in summer, and then only when some roaming company appeared and gave a few pantomimes and bad operas. The best that one could hear was an occasional quartet in some private circle, or a sonata for the pianoforte; beyond this there was very little music. The Conservatorium for girls sometimes gave a concert, but almost exclusively vocal. Some talented composers resided in Venice, but they were mostly away when Gyrowetz was there, fulfilling engagements in various Italian cities.

At length Raspoli appeared, and employer and employed seem to have been equally pleased with each other. Gyrowetz took all pains to please the prince, and was in return treated more like a friend and teacher, than servant. On leaving Venice they journeyed to Ferrara, Padua, Vicenza, Bologna, Pisa, Leghorn, Lucca and Florence, where they made a longer stay. The prince introduced Gyrowetz into the first circles everywhere, as an artist, and thus, young as he was, he gained a wide reputation. In Bologna

he was even made an honorary member of the Philharmonic Society. "Here he learned," he says, "that Rossini received his first instruction in composition from the Abbé Martini."—a curious instance of *lapsus memoriae*, as Rossini was not then born!

Soon after his arrival in Florence he was introduced to the then celebrated Improvisatrice, Signora Correa, where he met Nardini, the greatest violinist of his day, pupil of Tartini, who had the kindness, old as he was (born in 1722) to play a violin sonata to the young man. "The purity and firmness of tone and the scientific command of his bow, were the principal excellencies of Nardini's playing, although he could also perform very difficult passages with extraordinary bravour."

"Moreover, Gyrowetz visited the great gallery of art, in which the most beautiful masterpieces both of sculpture and painting were to be found, among them the Venus de Medici. A park, celebrated for its beauty, and a beautiful theatre, called the Pergola, belong to the attractions of this city, which has a situation of wonderful beauty, and is surrounded with lovely gardens and the finest summer houses, called villas."

"Music was pursued with more zeal and thoroughness in Florence, because the German school had a much greater influence there than in the other Italian cities, and several German masters had settled there. The remark is to be added, that in Florence, when visiting the galleries and sights, it is forbidden the servants to take any thing from visitors, on pain of losing their places."

From Florence the prince and his retinue journeyed *via* Siena to Rome, where was the family seat. Here, in the Palace Raspoli, Gyrowetz had his apartments, wherein he found a piano-forte provided for him. And now began in fact his duties, which were confined to the prince's daily practice of the violin for some hours, and the occasional writing of a few letters. As both the French and Italian languages were now pretty well in his power, the secretary's efforts were quite satisfactory. The rest of his time he had to himself, and employed it in part in amusement, partly in viewing the curiosities of the city. He made many acquaintances among the artists then there; among them the German painters, Rosa, Dies [Biographer of Haydn], Müller, and the French, David, St. George, Le Grand, in whose company he often dined, at a German eating-house then kept in the Strada Trinità, near the piazza di Spagna. Here there was much talk of art, matters at home, and personal adventures. Here also his friends thought proper to teach the still young Gyrowetz to smoke tobacco, to which he at first had no objection; but the very first whiffs from the pipe made him so sick as almost to cause fainting, whereupon he smashed the pipe and threw it away, and never touched one afterwards.

Soon after this pipe business, "came to Rome the already celebrated writer and poet, Goethe, whom the Grand-Duke of Weimar had sent to

Sicily to examine and describe the wonders of nature there, (?) which, besides other things in the highest degree remarkable, consist in part of battle pieces and other pictures in relief, formed by nature herself upon the faces of the rocks, as perfect as if drawn and chiselled by the first masters!" (?) [Gyrowetz does not pretend to have seen these wondrous works himself.]

Goethe remained, however, for some time in Rome, and Gyrowetz found opportunity to become well acquainted with him. [Goethe was then in his 38th year. He entered Rome Nov. 1, 1786.] "And so it happened that he saw the curiosities and antiquities of Rome in company with Goethe, clambered up many an old ruin, almost with danger to life and limb, and so spent most of his leisure time with him, in looking and creeping through the fallen monuments of the past, and in admiring many an artistic treasure. They examined the baths of Caracalla together where they passed from spot to spot, walking on the broken mosaics, and where the halls were still to be seen, in which the gladiators performed, and where other amusements were provided for the people. Pieces of ancient musical instruments were sometimes found in these ruins, which gave occasion for many a conversation upon old and new music, their condition and practice, in which Goethe proved that he possessed correct views in relation to works constructed on sound principles and regularly wrought out; and that he did not share the opinions of those, who hold all music—regular or not in construction—to be classic, if only through bizarre and crude ideas, noise and din, or confused modulations, it sounds strange to the ear, and who hold such compositions to be new, simply because from their want of rule or system they sound so to them—a matter in which so many seemingly sensible musicians have grossly deceived themselves."

"Having finished viewing and examining some portions of the multitudes of antiquities, and evening drawing nigh, Goethe and Gyrowetz would join a sort of club, where they met quite a number of artists and authors. They seated themselves in a circle in the midst of a large chamber, a kettle of live coals in the centre, which, for it was already winter, protected them from the cold (after the manner of the Romans), and brought them, in a figurative sense, nearer together. Goethe took the lead. The conversation was upon all sorts of topics. Each related the remarkable events of his life. Adventures and the accidents of life formed the topics of their narratives, until the evenings were well advanced, when refreshments were served—bread, cheese, dried sausage and such like cold meats, to which beer, brewed by a German brewer in Rome, was added. In this manner, the evenings passed away very pleasantly, [no doubt]—and at two or three in the morning the company separated, each going to his own lodgings, to rest and prepare for the coming day. This mode of life was kept up [by Gyrowetz, it is to be understood] until Goethe left Rome, and went on to Naples, early in February, 1787."

Gyrowetz had also at that time a longing desire to visit Naples, and privately labored to gain the means of indulging his wish as soon as possible. Meantime he made the acquaintance of the principal musical artists of Rome—among them, the Pope's Chapelmaster Boroni, Chapelmasters Anfossi, Bianchi, and several violin virtuosos, Polcica, Capanna, &c. String quartets were now often played, which had been rarely to be heard in Rome, because of the little taste there for this kind of music, the vocal being almost exclusively cultivated.

"That of the papal choir was always ranked first, notwithstanding an old voice was sometimes to be heard croaking with the rest, not producing the pleasantest of effects, and often injuring the entire effect; still it was always very imposing to hear such a body of selected vocalists, thoroughly used to the performance of canons, antiphonies, and other forms of ecclesiastical music—all in the so-called *canto fermo*."

During his prolonged stay in Rome, Gyrowetz employed himself very industriously in composition and embraced every opportunity to attain higher and higher perfection. It was then that he composed his first six quartets, which in process of time gained great reputation, were published by Imbeault in Paris, and ran through seven editions in a very short time. The remarkable fact in relation to this work was, that Gyrowetz down to the close of his life never could learn how or by whom his quartets came to Paris; for they were engraved without his knowledge, and it was long afterward that he first learned that they and some of his symphonies also had been published there. He had allowed but a single copy of the quartets to be made, and that was for Countess Breuner, while on a visit in Rome, where she heard them in a private concert to which Prince Raspoli invited her. It is possible that, after her return to Venice, the Countess or her violinist Kleczinsky, may have sent them to Paris.

The acquaintance with Boroni had been made through Prince Raspoli, as Gyrowetz desired to study vocal composition with that master. The first task which Boroni gave his pupil, was to write an air upon Metastasio's words: "*Sogna il guerrier le armi, il Pescatore le reti*." In composing it G. sought both in the *ritornel* and in the air itself to depict the character and feeling of the whole. As Boroni examined it, his features seemed to express a feeling of astonishment, and after a while he broke out with these words: "*Cosa Voi volete imparare ancora?*"—(What more do you wish to learn?) Probably, adds Gyrowetz, the German style and instrumentation were to him something new, and hence his astonishment. He then praised the work, and especially the picturesque and characteristic expression of the air—which was not always to be found in Italian opera. The young man was afterwards often with Boroni, and was always treated with distinguished politeness.

So all things conspired to add to Gyrowetz's desire of going on to Naples, there to complete his musical education, and make himself thorough master of counterpoint and the severe school of composition,—the more desirable to him, as up to this time he was forced to consider himself rather as a dilettante and natural composer, never really having had a master in this branch of the art, but having produced all the works then published through his natural talents.

At length, unable to restrain his impatience, he talked on the subject with Raspoli. The prince seemed greatly surprised, expressed dissatisfaction, from that moment changed his treatment of Gyrowetz, and finally began to demand menial services of him. Of course this was not long to be borne, and the secretary demanded his dismissal, which was unwillingly granted. Provided with letters of introduction, he left Rome and went to Naples, alone and, now for the first time, self-dependent. Before entering upon his new career, however, as he tells us, he wrote to his father and sent him 12 ducats, as a proof of his filial affection.

CHAPTER IV.

G. in Naples.—Paisiello's liking for him.—San Carlo and the other operas.—Meets Goethe again, who shows his knowledge of music.—Musical discussions with Paisiello and Guglielmi.—Low State of Music in the Churches.—G. studies Counterpoint with Sala.—Quartet Parties.—A Russian Ballet.—The Last Penny.

Arrived in Naples he had soon the good fortune to make, by accident, the acquaintance of an honorable and kindly Swiss merchant or trader, who gave him counsel in his inexperience, and aid in establishing himself and becoming acquainted with Naples, its life and customs. As a rule his letters of introduction secured him a kind and friendly reception.

Now let the hero of the story again go on with it.

"He was received with particular kindness by the celebrated composer and Chapelmaster Paisiello, who ever afterwards treated him with the greatest attention and distinction. He looked through some of the young man's compositions, expressed his entire satisfaction, and met the wish for farther instruction in vocal composition, by imparting much useful information upon that subject and upon theatrical music, which in later years was of great advantage to Gyrowetz. Paisiello took such a liking to his pupil, as to have him present at all his rehearsals, and there teach him how a Kapellmeister should conduct himself in rehearsal and in general in practising new work.

"Upon his first entrance into the theatre San Carlo, Gyrowetz stood as if thunderstruck, astonished and struck dumb at its vastness and dazzling splendor, and the magnificence of the decorations. And now he heard the orchestra; consisting of nearly a hundred performers, and producing a wonderful reverberating effect. He seemed to be transported into a new world, and knew not what first to admire—everywhere such splendor, magnificence, glory!

"At that time, Madame Labraune was prima donna in this theatre, and her husband, one of the most famous oboe virtuosos, was engaged in the orchestra, in which were other virtuosos on divers instruments, so that this orchestra was one of the most celebrated in Europe. The same opera was often given for months together, until some new one took its turn; and if this did not please, the old one was again brought out and kept on the stage until a successful one was found. Gyrowetz remembered that a single opera by Guglielmi, "*Sisera and Deborah*," ran through two years with general applause. And so it was also with the ballet, for which the most celebrated dancers of both sexes in all Europe were engaged. For the ballets, there were special composers engaged, who had to consult with the ballet masters, and deliver new music expressly composed for the pieces.

"The second theatre in Naples, at that time, was the Teatro Nuovo, in which no serious operas were given, only *Opere di mezzo carattere*, or semi-serious. The orchestra here, as in all but San Carlo, was of the second rank, and just then the wind instruments were particularly bad—so much so, that on one occasion, when an air from Mozart's "*Figaro*" was introduced into an opera by a certain Mandini, these instruments caused it to be hissed from the stage. This theatre was open on alternate days with the San Carlo, and was looked upon as the theatre 'of ease' for the first singers.

"A third, called the Teatro dei Fiorentini, was opened daily, in which comic operas were exclusively given; the *Molinara*, *La bella piscatrice*, *Locanda*, Paisiello's *Barbiere di Siviglia*, &c., &c. One of the company here was a very famous buffo—Cassacelli—such a favorite that the audience burst out laughing if his voice was but heard behind the scenes, and his appearance upon the stage was always greeted by the stormiest applause, while his every motion was clapped with enthusiasm. One of his favorite parts was in the *Filosofo immaginario* of Paisiello. This opera was long forbidden, on account of certain too great freedoms, but, being somewhat altered, it was again permitted and drew large audiences.

"There was also a fourth theatre, called the Carlino, in which nothing but comic performances in the true Neapolitan folks'-speech were given. This was the theatre of the populace, whither the so-called *Lazzaroni* came in crowds, and joyfully sacrificed their few *grani* (small copper coins). People of a higher class have also found amusement there, and paid frequent visits—so it goes in the world, we all love variety.

"It was at this time, that Goethe returned to Naples from Sicily, [May, 1787] and came across Gyrowetz on the promenade, al giardino Reale, where they often met and walked up and down together, talking, besides other topics, much upon music and the condition of the art in general in Italy. Goethe showed that he possessed a great knowledge of music, and gave it as his opinion, that the old Italian masters paid more attention to introducing contrapuntal figures, and in their music thought more of the singers than of the orchestra. The old masters, too, avoided covering up the voice by loud accompaniment, and especially by a too free use of wind instruments.

Paisiello said once, in a musical conversation that the composer should employ his wind instruments only here and there as an ornament—like bouquets on a festival table.

"A story was also told, that in course of a talk upon music, in a company of Chapelmasters and operatic composers, one of them complained that the same style and manner was always kept up, and no progress was made; upon which old Guglielmi, sprang up, and screamed in his falsetto voice: 'No, no, God forbid! It will not do for us to press too far onwards, we must seek to keep the public to a temperate enjoyment of music; for if we go on too fast and too far, the public will also add to its demands, and as its exactions rise by degrees even higher, what will be the final result? The theatres will have to be closed, because the public at length cloyed, will no longer possess any taste, and leave the theatres unvisited.'

"So they used to talk until late in the night when each went his own way home."

At that time, a Herr Hadrava, member of the Austrian Legation, arranged a series of concerts at the house of his minister, Baron Thugut, to which both Goethe and Gyrowetz were invited. As the latter entered, he found Goethe standing quite alone and unnoticed by a door, which led into the large saloon. He went immediately to Goethe, and told him he ought to go forward into the room, and not stand there so out of the way. The poet thanked him politely, and prayed to be left there in peace; he could hear every thing, and did not enjoy going into the great world. In general, Goethe's manner was at that time very friendly—indeed rather shy and humble. [Had his recent experience with Frau von Stein anything to do with it?] He did not remain much longer in Naples, and soon departed for home. [But instead of going directly home, he returned to Rome, and remained nearly a year there].

At this period, Gyrowetz usually employed the day in viewing the sights of Naples, of which the immense number of churches formed no inconsiderable part, and thus came to hear very much of the church music then and there in vogue. Sometimes he found it very good, but for the most part it was very mediocre—as the music director of the church happened to have distinguished himself by his compositions or not. Each church kept the annual festival of its patron saint with great formality and splendor, the principal feature being the production of a new mass by some composer, for which he was paid a certain sum, he having the privilege of selecting the performers. In the evening a small display of fireworks concluded the ceremonies. The number of these festivals was so great, that many a Chapelmaster in Naples was able to obtain the necessities of life by the proceeds of these masses alone. The first ecclesiastical composers at that time were Sala and Anfossi; other Chapelmasters, who composed operas, Paisiello, Cimarosa, Guglielmi, Bianchi, Generali, Giordaniello, &c., seldom troubled themselves with mass music. The hearing of so many of this class of compositions awoke a desire in Gyrowetz to employ his talents in that direction, and he determined, as soon as his means would allow, to obtain a teacher in counterpoint and labor with zeal and perseverance; but just then it was impossible, as his finances were decreasing, and he found himself compelled to study money matters rather than musical science. As he was now beginning to be known, he tried a subscription for his quartets, and his success placed him above want for some time. There came to Naples just then, one of his former Vienna acquaintances, a young German merchant, named Bray, a great lover of music, who took a daily lesson of him on the violin, and had a quartet party at his rooms almost as often, playing the second violin himself. He was very generous, and his kindness enabled Gyrowetz to take his master in counterpoint. Sala was then the most celebrated contrapuntist in the city, and teacher of that branch in the Conservatorium della pietà—at that time the best of all the music schools in Naples. Sala was then far advanced in years, but rejoiced to have a young German as his pupil, who had already made considerable reputation as an instrumental composer.

Sala began with his pupil at the very beginning—with the scale—but as the latter had of

course a thorough knowledge of chords, progressions, &c., they passed very rapidly on to contrapuntal exercises in two, three, and four parts, and then to canon and fugue, in which branch of the art Master Sala was a distinguished and most excellent teacher. The old gentleman had the kindness, after each lesson, to take Gyrowetz with him in his walk on the Molo, or out towards Vesuvius, and while walking, the pupil must repeat from memory what he had just learned at the lesson. When studying fugue, he had to learn by rote all the elements of a fugue,—theme, inversion, modulation, imitation, augmentation, diminution, &c., &c., to the *coda*,—so as to be able to recite them in order. "That," says he, "was an excellent method, which is to be recommended to every student of composition."

Gyrowetz's mastery of the violin was of great advantage to him, in obtaining him paid employment at quartet parties and private concerts. Thus he came to know a certain Ferri, owner of a land estate, who had quartets at his house three times a week, and who soon had the young German as a daily guest and regular performer at his music parties; and by placing his quartets upon his list, gave a new impulse to the reputation of Gyrowetz and his works.

Another patron of chamber music, then in Naples, was a Russian grandee, who had frequent quartets at his house, performed by paid musicians, of whom Gyrowetz was usually one. This man seemed to think the musicians his servants, and was continually finding fault, and indulging his whims, regardless of all rules of common politeness. On one occasion he attacked Gyrowetz in this manner, quite without cause. The artist rose from his seat, laid down the viola, which he was playing, and walked out of the house without a word. The Russian was thunderstruck. "Probably he was accustomed in Russia to see everybody bow to him, and bear his tomfooleries in all humility; but the young German thought otherwise, and showed him that artists in Germany are not used to bear the follies and whims of the great with indifference and meekness; and that they know how to stand up for their rights, and the respect due them, in the presence of any one who undertakes to insult or humble them without due cause given!" Of course the other artists were delighted that Gyrowetz had the courage to give the Russian a lesson.

Spite of all his exertions, Gyrowetz's pocket would grow empty, and upon the grand Neapolitan festival, the birth of the Virgin, Sept. 8, [1787] he spent his last money, a few grani, for a bit of cheese and a bunch of grapes, his only dinner. Next day his circumstances improved. A Mr. Wasing, an English wholesale merchant, residing in Naples, whom Gyrowetz had known for some time, lent him money and relieved him from his necessity; nor was this the only time, as the recipient of his bounty gratefully confesses.

(To be Continued.)

Grétry.

From the Brussels Guide Musical.

"You are a musician," said Voltaire to Grétry, "and yet you are a clever man! This is too unusual for me not to take the liveliest interest in you." It has never been possible to reproach great composers with being deficient in wit—it is sufficient to cite those now alive—and Voltaire's epigram proves only one fact: In his time, as at present, there were plenty of persons who would talk at random on any sub-

ject. But could any one say to Grétry: "You are a clever man, and yet you appear to be desirous of proving the philosopher of Ferney in the wrong. You are one of the best French composers, and yet it is about your art that you talk strange nonsense." We will now proceed to give an explanation of this contradiction, and then enter into an examination of some principles developed by Grétry, and adopted by him as his guides in opera.

The first volume of his *Mémoires, ou Essais sur la Musique*, was originally published in 1789. He says he wrote it only as a relaxation from his usual kind of work. He has set down in it whatever a sentiment of art revealed to him while he was composing, and he considered all the more strongly that it was his duty to do so, because a hundred times he had felt inclined to take up the pen—"when a thousand pamphlets upon music fomented discussions among artists much more than they advanced the progress of art." He wished to leave his manuscript to his children, but his friends urged him to publish it at once, on account of the new principles contained in it, and because, speaking incessantly of his art, and communicating unreservedly his ideas in conversation, he ran the risk of appearing after the lapse of twenty years nothing but a plagiarist.

It is the first volume which is the most valuable. We find in it a historical sketch of Grétry when a youth, details concerning his operas, and explanations of the principles he followed in musical composition. In the two other volumes, published in 1796 (*Pluviôse, Year V.*), he proposed to develop, at greater length, his ideas on the music of the stage. Being convinced that an exact acquaintance with the human heart is indispensable to a dramatic composer, he desired to spare young artists the trouble of going through and reflecting on a large number of books, and, at the same time, to furnish them with a theory on the musical expression of character and passion. He felt convinced that, to produce at the outset a lyrical masterpiece, a composer of talent need only have studied harmony and the fugue, and have read his (Grétry's) treatise.* That Grétry was endowed with great delicacy of feeling and judgment is a fact which the first page we open of his scores will prove; but it is no less true that, if we cut out all the repetitions, useless assertions, and common-places from his *Mémoires*, especially the last two volumes, we should have only a very slender stock of just and sensible remarks left. The first cause of his errors was his exceedingly weak constitution. Ever since the age of fifteen, he was subject to spit blood, and this infirmity was only provoked or increased by the labor of musical composition. Not wishing to give up his favorite occupation, he was obliged to observe, all his life, a severe regimen, which enabled him to attain an advanced age (72), but did not free him from his attacks of hemorrhage and his morbid susceptibility. This was so much the case that he could not bear great heat any more than north winds, or read aloud for five minutes.

He gives us his last two volumes as the result of six years' work. He asserts that he has reflected for a long time upon the musical system, but adds that he has pursued no study save that of the human heart; that he has followed his instinct alone in reasoning upon the passions, and that it is most frequently by natural inspiration, rather than by erudition, that he has spoken of physical and moral causes and their effects. Now, when a man has done nothing all his life except turn his attention to the practice of musical composition, it is not sufficient for him, if we would solve the most difficult problems of art, to pass a few years of his old age in reasoning "by instinct," in a very delicate state of health, especially when heavy domestic woes, such as the successive deaths of his three daughters, help other things in robbing him of his calm serenity of mind. His morbid irritability was the principle cause of a fact which will be remarked through his entire work; it is almost impossible for him to entertain a correct idea without spoiling it by exaggerations, of which we should suppose only the most ignorant or the most foolish person capable. To find proofs of this, it would be sufficient for us to open his book at random; we will select one instance, not because it is the strongest, but because it is one of the most curious. His fundamental principle when composing for the voice was to follow the inflections of spoken declamation. But, having discovered that an expressive air may be written without words, and that very appropriate ones may afterwards be supplied, he predicted a complete revolution in opera, a revolution of which he obtained the first idea from Haydn's symphonies. "A hundred times," he says, "I have suggested for these symphonies the words they appear to require."

The following is what he proposed. The author

should at first versify only the words of the recitative, and write in prose those of all pieces of measured singing. The musician should write his work for the orchestra alone, drawing his inspiration from the general meaning of the words. When the symphonic score is completed, it should be performed, and those portions which do not obtain the approbation of the audience be re-written. A second trial should then be made. After each piece, the author should read the words to enable those present to judge whether the music is in keeping with them. Then only the vocal portions and the verses should be considered. All the instrumental parts should serve in turn, when required, to furnish the vocal parts. I leave Grétry the task of explaining the advantages possessed by this new system. If he did not put it in practice himself, the reason was, he informs us, "because in the case of every composer who has devoted his attention especially to vocal music, a symphony often costs more trouble than the most difficult scene." It is to the composers of instrumental music that he recommends his plan. "I am pointing out to them," he says, "the means of equalling, and, perhaps, surpassing us in dramatic art."

Grétry owns that he has not read many books, but we are not long in discovering, that he is imbued with the doctrines of *Emile* and of the *Contrat Social*. He professes, indeed, deep admiration for their author. "Of what good," he inquires, "are our cold moralists, when we can meditate on J. J. Rousseau? His works comprehend the whole system of morals; and although we do not, perhaps, find in them a single idea not known before his time, every thing appears new, on account of the correct application of principles." Unfortunately, that which the master could not teach the pupil is that deep moral and religious sentiment which resists all doubts; that energetic and independent individuality which is only more finely tempered by the conflicts in which it engages. Grétry was unable to preserve himself from the contagion of the materialist scepticism of his time, and his ideas offer a strange and often contradictory admixture of the theories of J. J. Rousseau and of those belonging to the school of sensualism. He continually opposes nature to society. "I have never seen," he says, "more than two men; the man who acts according to his own sensations, and the man who acts according to others. The former is always true, even in his errors; the latter is simply the mirror in which are reflected the objects on the stage of the world. Here we have the man of nature, the estimable man, and the man of society."

He defines the man of nature as "one whose only requirements are to provide himself with nourishment, make love, and sleep." "Government," he says again, "forms men's morals.—It is self-love which originated all systems of morality. Our disposition and our inclinations are the result of our organization and of the nourishing aliments which keep it up." "Death is the dissolution of our being to form fresh beings. Animals are only machines; they live as though in a continual dream." "The ministers of religion have cast discredit upon its temple; the temple of the Divinity is the entire world, and the most sacred form of worship is that which gives to social order the degree of perfection which God exhibits in his works to us."

After reading hundreds of wearisome pages, possessing no sort of value, we cannot help feeling a sentiment of deep grief on perusing, at the end of the second volume, the account of the death of Grétry's three daughters. When, with a bleeding heart, the unfortunate father has given us a detailed account of his loss, he does not know how to reproach himself for not having taken greater precautions to secure his children's health; he tells us that he experienced a sentiment of mute despair, of concentrated rage, and that he paid "a long tribute to nature" by shedding floods of tears; he informs us that "nothing equals the courage of a woman who loves her husband in her children; that it is like a tone of love always profiting those who survive." It is, however, impossible for the disciple of J. J. Rousseau to be or to remain a complete materialist and atheist. "Our instinct," he says in his third volume, "is revealed in a sentimental philosophy, which comprises all that truth which we seek with so much trouble." He appears disposed to admit in man an immaterial principle; he recognizes the necessity of adoring a supreme Intelligence, different from the instinct of matter, and directing the universe by general laws. "But," he adds, "am I eternal as Thou art? Alas! I dare to desire it, in order to preserve the hope of returning Thee eternal thanksgiving. Flattering hope! crushing doubts!"

In his continual anxiety to follow nature, Grétry could not turn his attention to search for any other theory of art than that which, despite its want of solidity, was then generally adopted. According to him, the fine arts are only an imitation of nature;

even architecture finds the models of its angles, its columns, its architraves, and its buttresses in the hollows of mountains. It is not an exact imitation, in order that art may not be confounded with nature; but "it is a charming falsehood, which presents nature agreeably to us. Truth in the arts consists principally in flattering our senses. The object of the arts is to please man; to charm him, and console him in his miseries." The mode in which Grétry had pursued his musical studies was calculated to increase his errors. He changed his master several times, and, on each occasion he did so, had to begin again. He felt persuaded that this was the best system of instruction, and followed it with his daughter Lucile, the authoress of *Le Mariage d'Antonio*. Besides this, treatises on harmony were then lost in mathematical calculations, and offered the composer nothing but arbitrary theories, refuted every moment by practice. Hence the singular notion of obtaining musical beauties by a license, that is to say, by the violation of a rule, a notion still to be found in many treatises, when simple good sense tells us that it is the rule which is, of necessity, badly constructed.

Grétry firmly believed it to be "demonstrated" that mathematical science is the first source of harmonic combinations. He determined to give a proof of this himself, and the *notions* with which he sets about his task is very curious. If you object that a sonorous body emits only a perfect major chord, he will reply: "The perfect minor chord is deduced from it by analogy."—"But the scales?" you will observe.—"All notes besides those of the perfect chord have been added to fill up the void, like so many which would re-enter the sonorous body."—"But the sonorous body gives out many more notes than those of the perfect chord."—"Your sonorous body can only be cracked (*fêlé*) or badly proportioned."—"But the divisions of a chord give us the seventh and other notes as well."—"Such harmony is too enigmatical to be the base of a system."—"But the scale of the sounds of a horn is the same. All the notes of a horn, except those of the perfect chord, are only a kind of falsetto."—"But the chords?"—"Are all derived from the perfect chord by the addition of accidental notes. The perfect chord is in nature alone." In a word, Grétry stands no more on ceremony in simplifying musical theory, than children do in drawing, when they represent a man's head by one circle, his body by another, and his limbs by so many straight lines. In spite of this, however, he published, in accordance with the ideas developed in the third volume of his *Mémoires, a Méthode simple pour apprendre à préluder en peu de temps avec toutes les Ressources de l'Harmonie*. Grétry appears to have been incapable, from his physical and moral constitution, of justly appreciating any thing which did not agree with his own ideas on musical expression. In spite of the way in which he recommends the study of the fugue, and in spite of the suggestions he gives for its employment on the stage, he owns that while admiring the fugues of Handel he seeks to find song (*chant*) in them, with the same impatience that a lover seeks his mistress in a thick wood. He says that he cannot long endure the finest organ played by the most skillful organist, and compares this instrument to a monotonous speaker possessing a beautiful voice. He lays it down as a rule that religious music ought to be distinguished for a vague character, in opposition to the precise expression of music which is declaimed, because he says, "every thing, either mystery or revelation, not within the reach of our human comprehension, forces us to feel respect, and, for this reason, excludes all direct expression," as though, because it is religious, music ought to be as incomprehensible as are the dogma of the Trinity and that of the Immaculate Conception. The manner in which he speaks of the various instruments would be sufficient, without his scores, to prove that he did not possess much genius for instrumentation. The method discovered by Erard for swelling and diminishing the sounds of the organ strikes Grétry as being "the philosopher's stone of music," and he believes that the organ will end by replacing in theatres an orchestra of a hundred musicians. One last cause of error consists in the fact that Grétry carried his idea of his own talent to an excessive degree of vanity, which he disguised very little. All criticism appears to have been insupportable to him. "When," he exclaims, "shall we see censors worthy of censuring us? When will Government confide to celebrated men this honorable task as a reward for their labors? Let the first man in each department of art, the one long designated by the voice of the public, be charged with this." Coming from Grétry, such a proposition must cause the most morose reader to smile.

His opinions of Gluck and the music of various countries are more particularly impressed with his tetchy *amour propre*. Grétry acknowledges that the author of the *Serva Padrona* is his master, and it

would be ungracious in him to deny it. But the reader may easily conceive that Grétry, who ascertained that he founded musical expression upon declamation above aught else, was sensibly displeased by the arrival of Gluck, who based his system on the same principle. Grétry accords Italy melodic originality and "a system of sentimental counterpoint favorable to expression." To Germany he gives harmonic combinations, instrumental music, and elocutionary truth; he adds that the whole force of German genius does not offer us a pathetic air as delectable as those of Sacchini, though this does not prevent him from saying, on another occasion, that Sacchini has no new ideas, and that his songs are vague. As for the French, he treats them as beings essentially frivolous, who have received from nature less aptitude for music than any other nation. For all this, however, he declares that France gave birth to dramatically musical art, and that she will one day produce the best musicians, that is to say: such as will be able to employ more judiciously than any others melody as well as harmony in the production of a perfect whole. Contradictions of this kind are usual with Grétry, and too much importance must not be attached to them.

It would be useless to discuss opinions to which Italy, France and Germany are equally justified in objecting. No works are richer in melody than *Don Juan*, *Die Zauberflöte*, *Der Freischütz* and *Ötello*, while nothing is poorer in this respect than nineteen twentieths of Italian music, on account of the monotony inseparable from the abuse of conventional forms. To put the question as Grétry puts it is only to give full scope to the most arbitrary and the most false assertions. "When I heard the first work by Gluck," says Grétry, "I thought I was interested only by the action of the drama, and said: there is no song. But I was happily undeceived on perceiving that it was the music itself, having become the action, which had moved me." Despite this praise, Grétry asserts that Gluck has not extended the limits of art, but only created a new *genre*, or kind. He thinks Gluck's music badly written for the voice, too much declaimed, and too dramatic; he perceives in it long instances of negligence set off by touches of sublimity; great orchestral labor, and such masculine harmony as does not allow any part of the vocal music to dominate it. He places Philidor side by side with Gluck for power of harmonic expression, and Méhul's duet of *Euphrosine & Conradin* above the finest pieces the latter ever wrote. This is not all. He says that Gluck nearly "crushed him" ("*faillit à l'étouffer*"), and that the career of the composer of *Alceste* might be followed more easily than his own, for: "the orchestra ought to be subordinated to the singing, and not the singing to the orchestra, the proof being that Gluck has already been caught and imitated with success by several composers, such as Cherubini, Méhul and Lesueur; but no one will imitate in this way pure and true vocal music." Lastly, he says that: "The Germans have taught the rest of Europe that the support of masculine, rich and abundant harmony bestows a celebrity which comes directly after that given by the creative genius which paints nature, that is to say, declamation noted and transformed into delicious song."

The conclusion to be drawn from all this is that Grétry thought himself greater than Gluck, and the greatest composer of his day. The accusation brought against him of being inferior to others as regards harmony and instrumentation, affected Grétry so much that he himself says that in his *Raoul Barbe-Bleue*, *Pierre-le-Grand*, and *Guillaume Tell*, he has endeavored to prove he did not deserve it, while at the same time he preserved his melodious style. He felt persuaded that he succeeded. At the present day, all persons are unanimously of opinion that he was wrong in terms of high praise, but the name of Mozart is never traced by his pen. Is this the effect of pure ignorance? We would fain believe so, though the task is by no means an easy one. We know that to the question put by Napoleon I, as to what he thought of Mozart and Cimarosa, Grétry replied that Mozart placed the statue in the orchestra and the pedestal upon the stage, while Cimarosa pursued the contrary course. He had evidently made up his mind to reproach the Germans with subordinating vocal music to the orchestra, and not being able to metamorphose declamation into "delicious song."

But we have spoken evil enough of Grétry, although the subject is far from exhausted. We only desired, however, to judge him as a philosopher and theorist. It is by no means our intention to dispute the excellent qualities of his mind and heart, qualities of which he always furnished proof whenever his vanity as a composer was not too much involved. His physical constitution, his want of education, his occupations, the very nature of his talent, the influence which must have been exerted on him by the

state of the philosophic and moral science of his time—all rendered him unsuited for the task he had undertaken. He endeavored to probe the most arduous questions of art, and these questions are even at the present day far from being completely decided. Notwithstanding certain isolated views to be found in the writings of the best authors, the philosophy of musical art does not yet exist as a science. None of the French works which have assumed this title, or one of the same kind, possess more than a limited value. Germany boasts of some few books entitled: *Musical Aesthetics*, but it is impossible for us to speak of them in terms of praise; we find in them absurdities quite as glaring, if, indeed, not as numerous, as those in Grétry's *Mémoires*.

JOHANNES WEBER.

Emile Prudent.

(From "Spiridon's" letters in the Evening Gazette.)

France has lost her best pianist—an artist she was fond of pretending rivalled Thalberg and Liszt and Chopin. He was an excellent pianist, but he lacked that exquisite sensibility which threw so much poetry over the execution of Liszt and of Chopin, and that—what name shall be given it?—honest, frank, hearty quality which seems to me to constitute Thalberg's chief charm. Emile Prudent lacked those higher attributes of an artist's nature; the French character generally is deficient in them, and the French supply and, as well as they may, conceal this defect by amazing adroitness. Skill contents only the superficial and these but partially, for they miss something, they know not what; though it is that poetry which is the essential ingredient of art. The man must appear in every work of art—be it a duck puddle on canvass or a polka on the piano.

Emile Prudent's birth is shrouded in mystery. It is a little singular that a romantic veil hides the original of all the great modern masters of the piano. Chopin, Liszt and Thalberg are all said to be of noble, but disowned origin; and it seems that Thalberg is unquestionably the son of some German prince. One morning in April, 1817, the sordid, childless home of a poor piano-tuner in the Rue de Geneve, Angouleme, was suddenly enlivened by the presence of a bright child a few weeks old. The old piano-tuner never pretended that the child was his, and even had he laid claim of paternity, the elegant appearance of the infant would have successfully challenged the truth of his claim. The old piano-tuner and his wife never gave any clue to the origin of the child, not even to the lad himself when time had ripened him into manhood. His nearest neighbor was a lad who has since acquired a good deal of reputation as a writer under the pseudonym of Alberic Second. Their boyish friendship lasted throughout life, with but one single cloud. Their favorite amusement was "playing theatre." Emile Prudent would play tyrant, Alberic Second would play the Squire. During one performance the tyrant became so earnest in his part as to break his wooden sword over his faithful squire's head. The squire was knocked down with so much violence that he was obliged to take to bed, which he kept for two days.

Emile was deeply distressed and watched by his friend's bed until the latter's recovery, which he hastened by saying: "Oh! do make haste and get well, Alberic; and we'll be tyrant alternately." The first elements of music and of piano playing were taught the lad by the old piano tuner holding a whip in one hand and a score in the other. Of course this boy made rapid progress; for with all our boasted progress and civilization we have not yet found any guano so effectual as the rapid, but intermittent, application of birch on the salient equatorial bow of childhood's back. Let me add, too, that young Prudent had a wonderful "time" for music. When he was ten years old, the whole family set off to complete the lad's musical education. He was at once admitted into the conservatory; became one of Zimmerman's pupils and in five years quitted the conservatory with the first prize for piano playing. He lived wretchedly during this period of his life, for the whole family had no weapon wherewith to conquer a livelihood except the tuning-fork hammer. You know how blunt that is with you; it is a great deal blunter here. Young Prudent studied the piano fifteen hours a day and slept the rest of the time. The boy—Prudent was only fifteen years old now—had not been many months out of the conservatory when the terrible cholera of 1832 swept away the old piano-tuner and his wife. The boy was alone and without means of support, except such as his musical education afforded, and his extreme youth was against him in this career. He did, nevertheless, contrive to secure a few pupils at twenty sous the hour; and during the winter he would often obtain

an engagement as pianist at small evening parties, where he would earn twenty francs by playing to the dances from eight o'clock, p. m. till seven o'clock, A. M. The Sundays which followed these "lucky" nights, he would invite Alberic Second to dine with him at the thirty-two sous' restaurants of the Palais Royal, where they would eat with such excellent appetites that Alberic Second says, they alarmed the restaurant-keepers into effacing from their bills of fare "bread at discretion." After two or three years had been spent in this way, he became very anxious to give a concert. His friends encouraged him and the concert was given. Nobody but his friends were present and only one ticket was sold, which was bought by Mons. Eugene Labriche (now the well-known dramatist); the others lustily applauded, but neither fame or fortune was won. About this same time, Emile Prudent heard Liszt play, and then he, for the first time, saw to what a height piano playing could be carried. He discovered the immense distance which existed between him and a great artist. He determined to lessen this distance. A "long" piano was absolutely necessary to enable him to prosecute this design. He went to Pleyel to see on what terms such an instrument could be purchased. Pleyel said to him: As you are the first prize in the Conservatory, I will let you have it for 2,000f. "Will you have confidence in me and let me have it on time; for I have no money." Pleyel thought a moment and then said: "Yes, if you will agree to give me your note for it." Prudent gave the note, and formed his plans, which were, to retire to the provinces where one could live cheaply, and there study the great masters as soon as he could pay for his grand "long" piano. In a year it was paid for. Then he quitted Paris and took up his residence at Angouleme, giving only lessons enough to support him. The remainder of the time he studied assiduously the great masters of piano music and with so much ardor that he was menaced with paralysis of the fore-arms, which was averted by steeping his arms every morning in the blood of heaves as it issued steaming from them, in the public slaughter-house. Having made satisfactory progress in his art, Prudent determined to remove to Nantes, where his lessons would be better paid, and consequently where he would command more time for his private studies. While at Nantes he composed his magnificent *fantasia on Lucia di Lammermoor*, came up to Paris, soon became celebrated and wealthy. No less than 40,000 copies of his *fantasia on Lucia di Lammermoor* have been sold, and his *Concerto-Symphonie, Les Hirondelles, La Danse des Fées, La Ronde de Nuit, Le Lac, La Prairie, Les Bois, Les Champs, and Les Trois Rêves* were equally successful. He was decorated with the Legion of Honor in 1847. He had given concerts successfully in France, Italy, Spain, Portugal, Germany, Belgium, Prussia, Austria and England. He was about to go to Russia, and he intended to visit America as soon as peace was restored—vain project! He was taken sick at nine o'clock in the morning with the *angine coqueuse* and before night he was dead.

Dwight's Journal of Music.

BOSTON, AUGUST 22, 1863.

The Truth about the Marseillaise.

Under this title, M. Féti's has started an interesting discussion in the *Revue et Gazette Musicale* of Paris. M. Féti's thinks he has found proof that the music of the *Marseillaise* was not composed by Rouget de Lisle, and adheres to this opinion in spite of an earnest protestation from a descendant of the latter, bearing the same name. M. Féti's first article appeared in the *Revue* of July 19, and we here give it as translated in the *Musical Review and World of New York*:

Rouget de Lisle is not the author of the music of the *Marseillaise*. I shall prove it immediately. Captain of an Engineer Corps, he was employed in Strasburg in 1792, at the time of the declaration of war, and he shared the patriotic enthusiasm, which surprised the whole garrison in hearing this important news. In his exultation he wrote under the title of "War Song" those energetic verses, of which the first lines,

Allons, enfants de la patrie.
Le jour de gloire est arrivé!

were prophetic. Copies of these verses were rapidly spreading. They were sung upon an air of an opera then very popular, and I believe were based upon this air. One of the copies of this "War Song" reached Paris and fell into the hands of a good musician, known under the name of Navoigille, although his real name was Julien. Being an ardent Republican, Navoigille felt deeply moved while reading these verses, and immediately composed the sublime song, which made them immortal. Like all my contemporaries, I for a long time thought that the author of the words was also that of the music. I thought so even when I published the notice upon Rouget de Lisle in the seventh volume of the first edition of the *Biographie universelle des musiciens* (1841). I had met with Rouget de Lisle in 1809, at the house of my pupil, Mad. Gail, who composed the operas *Les Deux Jaloux* and *La Serenade*. He often came to this remarkable woman, who was befriended to him and who wrote the romances which he composed by dint of instinct (for he was a very poor musician). She also wrote the Piano accompaniment for his melodies. I confess, I felt somewhat astonished that with such a poor musical education he could have found that beautiful, regular and very rhythmical melody, which gave him his reputation; but I never had any doubt that he was really the author.

A fortunate circumstance made me acquire, in 1847, two collections, which perhaps it would be impossible to find together to-day. The first contains all the revolutionary and Republican songs on little flying sheets; the other includes all the pieces composed for the Republican festivals, for the *Champ de Mars* and the *Temples de la Raison*. The readers of the *Gazette Musicale* can form an idea of my surprise to find in the first of these collections, among the little sheets, which were sold at the time of the Convention, later of the *Directoire*, for six sous, at the doors of the theatres, and which contained the patriotic songs and those of the new operas—the song of the *Marseillaise* under this title: *Marche de Marseillais, paroles du citoyen Rouget de Lisle, musique du citoyen Navoigille, à Paris, chez Frère, passage du Saumon, où l'on trouve tous les airs patriotiques des vrais sans-culottes!* (March of the Marseillais, words by Citizen Rouget de Lisle, music by Citizen Navoigille, Paris, Frère, passage du Saumon, where one can find all the patriotic melodies of the true sans-culottes!) Another copy of the same song, with accompaniment of the Guitar, has but this title: *Marche des Marseillais, musique du citoyen Navoigille, accompagnement de guitare par le citoyen Mathieu. Au magasin de musique à l'usage des fêtes nationales, rue Joseph, section de Brutus.* (March of the Marseillais, music by Citizen Navoigille, Guitar-accompaniment by Citizen Mathieu).

We know that the true sans-culottes or terrorists had but a short political existence of about eighteen months, during 1793 and 1794, until the month of July. It is consequently in 1793, that the *Marseillaise* was known by everybody to be composed by Navoigille, and that it was sold in public under his authorship without any reclamation on the part of Rouget de Lisle, then or later. When the latter wrote the words, he thought of writing but some complets for the day and did not at all foresee the influence and importance they gained by the music. Michaud junior, who had some personal transactions with Rouget de Lisle, says in the supplement to the *Biographie universelle*, that it was while singing this hymn the *Marseillais* attacked the castle of the *Tuilleries* on the tenth of August, and that from this time the song took the name of the *Marseillaise*, which name the author never dreamt of. He adds: "He (the author) has later quite openly deplored these results, and we know that these open manifestations of his dissatisfaction caused his arrest under the reign of terror. He was not liberated until after the fall of Robespierre, and came then to reside in Paris."

Living in Paris, where the *Marseillaise* was sung as being the music of Navoigille, he ought to have publicly claimed this music as his own, if he was the author, but he did nothing of the kind. Moreover he published, in the year 5,

(1797), a volume in octavo, under the title of "Essais in poetry and prose," in which we find the words of the *Marseillaise* under the heading of *Chant de guerre* (War Song), but not a word in reference to the music. It is nearly thirty years later, when Rouget de Lisle published under his name, the music of this hymn in a collection with the following title: *Cinquant chants français, paroles de différents auteurs, mis en musique par Rouget de Lisle. L'auteur, 1825.* (Fifty French songs, words by different authors, music by Rouget de Lisle. Published by the author, 1825). Navoigille had been dead 14 years.

Let me finish this article with a few biographical notices about this composer. William Julien, known under the name of Navoigille, composer and violinist of some talent, was born in Givèh, in 1745. He left this town for Paris, where he studied music, and where he made the acquaintance of a noble Venetian, who became attached to him, took him into his house and gave him the name under which he is known. Later, Monsigny made him enter the service of the house of the Duke of Orleans. After the death of this prince, Navoigille practised his art professionally. He had earned an honorable reputation as chief conductor, having proved his talent by conducting the then celebrated *Concerts de la loge Olympique*, for which Haydn had written six fine symphonies. Being a good violinist, Navoigille had established a school for teaching to play this instrument, without pecuniary compensation. His most remarkable pupil was the well-known violinist *Alexandre Boucher*. In 1789, Navoigille became the leader of the second violinists at the excellent Italian Opera, established at the theatre *Feytaud*, at that time called *Theatre de Monsieur*. Five years afterwards he resigned this situation, and accepted that of chief conductor of the orchestra of the *Pantomime nationale*, later known under the name of the *Theatre de la Cité*. He conducted this orchestra even in 1797; but the bankruptcy of the manager left him without employment and in embarrassed circumstances. When in 1805 Plantade was elected to conduct the orchestra of Louis Bonaparte, King of Holland, his friend Navoigille became a member of this orchestra. The union between France and Holland brought him back to Paris, where he died in November, 1811.

Navoigille had written for the theatre of the *Pantomime nationale* some works, amongst which *La Heroine suisse* was noticed as containing music with some original melodies. Some sonatas, duos and trios for the violin of his had been published and received with success; but his greatest work, that which commends his name to posterity, is his song of the *Marseillaise*.

This article called forth the following letter:

Paris, July 27, 1863.

"To M. Fétis Père, Director of the Royal Conservatoire of music at Brussels.

"MONSIEUR,—I have read with extreme surprise and very great pain an article signed by you, &c., &c.

"You wrongly attribute to *Julien* the elder, called *Navoigille*, the melody of the *Marseillaise*, to which you give an original date posterior to the 10th of August 1792.

"The veritable author of this immortal song, as you call it, (words, music and accompaniment), is Claude-Joseph Rouget de Lisle, my ancestor, who composed it at Strasburg in the night of the 26th to 27th of April 1792.

"This song was printed typographically at Strasburg in the beginning of the month of June of the same year, with this title: *Chant de guerre pour l'armée du Rhin* (War song for the army of the Rhine), dedicated to Marshall *Luckner*. It was orchestrated for military music by *Fuchs*, then sung at Marseilles by *Mireur*, at a patriotic banquet, on the 27th of June, and printed in a local journal on the 29th.

"It is found in *La Trompette du père Duchêne* (number for July 23, 1792), and the author of that publication explains in a note the impossibility of reproducing the music.

"The *procès-verbaux* of the administration of the Opera of Paris, principally those of the National Convention, which decreed a reward to Rouget de Lisle for his patriotic song (July 1795), establish in his favor the paternity of the *Marseillaise*, which all French authors (with the exception of *Castil Blaze*, 1852), have always accorded to him.

"The *Marseillaise* was orchestrated by Gossec, and represented on the stage of the Grand Opera, on the 26th of October 1792, under the title of: *Offrande à la Liberté* (Offering to Liberty), comprising an introduction and the well known strophe: *Veillons au salut de l'Empire*.

"The records of the administration of the Opera still establish the paternity of this manifold work in favor of Rouget de Lisle, although it was published under the name of *Gossec*, as author of the music, toward the end of 1793. At that period Rouget de Lisle was imprisoned at St. Germain, for *incivisme* (disaffection).

"The volume of *Essays in verse and prose* by Rouget de Lisle, to which you give the date of 1797, instead of 1796, contains, to the contrary of your assertion, a positive note which indicates that the *Marseillaise* and the other songs of the author, with accompaniment for the piano, or the guitar, or the violin, are for sale at the house of *Pleyel-Gaveaux*, &c. Various specimens of these songs, with accompaniments by the author, exist in the Imperial Library of Paris, at London, at Berlin, &c., and I can assure you that Mme. Gail, your pupil, never made nor could make the accompaniments to the melodies composed by Rouget de Lisle.

"I affirm to you that the music of the fifty *Chants Français* (Paris, 1825), with the exception of that of the hymn to *Liberty*, music by *Ignace Pleyel*, was composed by my illustrious ancestor. I hope that you will not refuse him this very feeble glory, even in according to him a poor musical education, which I by no means dispute.

"Permit me, at least, to solicit your indulgence in favor of the poet, who joined to poetry the feeble qualities of a musician both as melodist and instrumentalist.

"I do not speak to you of Rouget de Lisle's knowledge as an engineer officer, of his labors and his military deeds, of his political writings, &c. The mention of the excellent things which he has done, would lead us too far from the object of my reclamation.

"For the present, I limit myself to addressing to you a reclamation, begging that you will oblige me with a prompt reply in correction of what you have said about the *Marseillaise*.

"I am at this moment, and have been for several months, engaged in collecting the scattered works, published or unpublished, of my illustrious ancestor, to make a book of them, which I propose to have printed.

"To-day I address you to clear up a fact, to which you in your article attribute an inexact notoriety, relying on a publication more than eight months posterior to the creation of the *Chant de guerre*, otherwise called the *Marseillaise*, by Rouget de Lisle, captain *du génie* at Strasburg."

"Be good enough then to address me a prompt

reply, and to indicate to me the number of the pieces to which you allude in your article.

"The truth about Rouget de Lisle is necessary, and you will permit me to solicit it of your frankness and your loyalty.

A. ROUGET DE LISLE.

Civil engineer, one of the principal editors of the Dictionary of arts and manufactures, &c."

In communicating the above letter to the *Revue*, M. Fétis addresses some remarks to the local editor. He says: "I have just replied to M. Rouget de Lisle, and shown him that it is not exact to say, as he does, that I attribute the *Marseillaise* to Navoigille; I do not attribute it, but simply say that this song was published, sold, distributed, under the name of Navoigille, and that Rouget de Lisle made no reclamation. M. Rouget de Lisle informs me that Gossec, having inserted the *Marseillaise* with instrumentation in his *Offrande à la Liberté*, attributed it to himself and published it under his own name. His ancestor, he says, was at that time detained at St. Germaine for *incivisme*, and could not reclaim; but he came out of prison, and he has said nothing; this is what seems to me inexplicable. Moreover, when he joined this piece with other melodies of his composition, which were published in 1827, he did not accompany it with any observation."

Here the editor in a note convicts M. Fétis of a slight error. The collection referred to seems to be the one which he has mentioned in the first edition of his *Biographie universelle des Musiciens*, in the article, *Rouget de Lisle*, and which was published by Maurice Schlesinger in 1830, under the title of: "Forty-eight French Songs, words by different authors, set to music with piano accompaniment by Rouget de Lisle." In this collection, No. 23, *Hymne des Marseillais*, is preceded by the following observation: "I made the words and the air of this song at Strasburg, in the night which followed the proclamation of war, at the end of April 1792. At first entitled *Chant de l'armée du Rhin*, it arrived at Marseillaise through the medium of a constitutional journal, edited under the auspices of the illustrious and unfortunate Diétrick. When it made its explosion some months afterward, I was wandering in Alsace under the weight of a destitution incurred at Huningue for having refused to adhere to the catastrophe of the 10th of August, and persecuted by the immediate proscription which, the next year, after the commencement of the terror, threw me into the prisons of Robespierre, from which I did not come out until after the 9th Thermidor. R. D. L."

M. Fétis goes on to say that he had never doubted the authorship of the *Marseillaise* before the discovery of the copies in his possession, and suggests that M. Rouget de Lisle might very easily terminate all debate upon the subject by simply producing the edition of the song, words and music, which he says was printed at Strasburg in 1792; after that production, no discussion would be possible.

"Meanwhile," he adds, "I find myself compelled to detach one of my copies from the volume which contains a collection of *Twenty-four patriotic songs with guitar accompaniment*, published at the *Magazin de musique des fêtes Nationales*, and send it to you, begging you to show it to persons who may desire to see this *Marseillaise* engraved under the name of Navoigille. I also beg you to preserve it with care; for if this copy should get lost,

it is nearly certain that I should find no other means of completing my collection, which contains *Le Chant du départ*, by Méhul; *L' Hymne de guerre*, by the same; *L' Hymne de la victoire*, by Catel; the "Song for the inauguration of the bust of Marat," by Gossec; the "Funeral song on the death of representative Ferraud," by the same; *Le chant des triumphe de la France*, by Lesueur; *L' Hymne du Combat*, by Cherubini; the *Carmagnole*, &c."

Another theory of the origin of the melody of the *Marseillaise*, that of M. Castil-Blaze, is referred to in the interesting article of Miss Raymond in our last number.

NEW ORGAN IN WORCESTER. The importation of a first-class Organ from Europe for the Boston Music Hall is not without its influence, already, in stimulating among our own makers the desire to build, and among our musical societies and churches the desire to possess, works worthy to be called great organs. Worcester, at the "heart of the Commonwealth," takes the lead in this enterprise, as she has done in the cause of classical music generally outside of Boston. We are glad to see the following in the *Palladium* of Wednesday:

ORGAN FOR MECHANICS HALL. It is now settled that the organ to be built for the Mechanics Hall in this city, shall be worthy the place, and worthy the enterprise of our citizens, who have taken hold of the matter in earnest, determined to procure an instrument that should be among the best in the country. The committee to whom was entrusted the work of selection, have examined the finest instruments of the best American manufacturers, and decided upon giving the contract to Messrs. E. & G. G. Hook, of Boston; a decision which cannot fail to be satisfactory. According to the specifications of the plan presented in the committee's report, the organ will have seventy-four stops and four key-boards, making it, in the opinion of the committee, the largest and best ever made in this country. In size it will stand next to the one recently imported from Germany, and now erecting in the Boston Music Hall. The subscriptions to the organ fund have been made with remarkable promptitude and liberality, seven thousand dollars having already been procured. In the opinion of the committee, about two thousand dollars more will cover the expense, and there will probably be no difficulty in obtaining that sum, now it is understood that the organ is to be a really magnificent instrument. It will become one of the attractions of our city, and have an enduring influence on a people who own so noble an instrument, consecrated as it is by some of the highest inspirations of genius. It is expected that the organ will be completed about the first of September, 1864.

BOSTON MUSIC SCHOOL. We call the attention of those wishing to acquire a thorough musical education to the advertisement of this institution in another column. The Board of Instruction comprises persons of skill and long experience, who by their systematic method of teaching have secured to the Boston Music School a substantial reputation as a Musical Conservatory, of which one satisfactory evidence is the increasing number of students and the proof they give of progress in their studies.

MR. GEORGE R. BARCOCK, one of the sterling pianists and teachers of our city, whose patriotic ardor so far got the better of his fine artistic temperament, that he enlisted in the 44th regiment, and performed the duties of drum major and band master, with great zeal and ability, during their nine months' service, has come back safe and sound, and heartily welcomed by troops of friends and grateful fellow citizens, and now resumes his peaceful and harmonious profession with the new energy and peace of mind, which one must feel with such consciousness of having done his duty. Students of the piano, especially those who would cultivate a classical taste, and get more than a superficial knowledge of music, will scarcely do better than by going to him.

MR. JUNIUS HILL, of this city, having completed his three years course at the Conservatorium in Leipzig, zealously availing himself of its rich opportunities, arrived here a few weeks since, proposing to

devote himself here to music as a profession. Verily the "Leipzigers" (of American birth) begin to multiply among us. We think we might count up eight or ten among our native followers of the musical profession, who have had the zeal to seek a thorough preparation in the school at Leipzig. We know no better sign of the respect in which Musical Art is beginning to be held among us.

MR. EBEN TOURJEE. This gentleman, well known as an earnest music teacher for many years in Newport, and more recently in East Greenwich, R. I., sailed last Saturday for Europe, where he intends making a musical tour of observation, visiting the principal conservatories, &c. A correspondent, writing from Providence, speaks thus of Mr. T.'s good works:

"Any person interested in the progress of musical education in this country, would have been pleased to be present at the annual examination of the Providence Conference Seminary and Musical Institute last month. This institution, which is situated at East Greenwich, R. I., has been in existence for a number of years; but music has not been made a speciality, until the present professor, Mr. Eben Tourjee, took charge of that department some five years since.

"He, with his usual go-ahead-ative-ness, set himself about procuring for the students ample opportunities to study and practise; and to make the thing more complete, he procured by subscription, a first-class two-rowed organ, and placed it in the hall, that the students might have a suitable instrument for practice.

"The result of these efforts was seen at the last examination; the proficiency of the music class (some fifty in number), rendered their part interesting and satisfactory. One could see that they had something more than a superficial knowledge of the art, for during the examination they showed proficiency in theory as well as practice.

"With the regular studies of the Organ, Piano, Voice, and Harmony, there has been imparted to them a general knowledge of the theory, under a department of general musical instruction, and in a manner which has deeply interested them. As an aid in this department, Mr. T. has collected a large variety of musical instruments, which enables him to practically demonstrate their form, tone and use; also models and parts of many others, to show their construction.

"The music rendered by the class, both vocal and instrumental, was of the highest order, for with such only has he endeavored to acquaint his pupils."

MISS LOUISA KELLOGG did not, after all, go to England; neither did **BRIGOLI**. Both of them figure in the "Newport spray" of the *Traveller*; to wit:

The musical world is well represented. Signor Brignoli, the sweet-toned tenor, is here with a magnificent turn-out. He appears in robust health, but thus far refuses to sing either in private or public. This is deemed very unkind by the ladies, who are dying to hear some of his charming romanzas. Amadio, the baritone, is also here. The concerts given at Newport this season have not been pecuniarily successful.

It gives me great pleasure, and I am sure it will give pleasure to every opera attendant, to know that Miss Clara Louisa Kellogg, the delightful prima-donna of the Italian Opera, has not only fully recovered her voice, but from the rest and medical treatment received, greatly improved both in point of compass and endurance. She has been here some weeks and is quite a pet. The report published in the Boston papers that she had lost her voice and was adapting her talents to the drama, was an error. She appears next season in opera in New York and Boston.

Music Abroad.

London.

HER MAJESTY'S THEATRE. Weber's *Oberon*, with a splendid cast (Tietjens, Alboni, Trebelli, Sims Reeves, Gassier, &c.), was the principal event of the latter half of July. It was brought out with unusual care, under the immediate auspices of Mr. Benedict, who was a pupil of Weber. Yet the public, and the critics, especially the *Athenæum*, seem to have found it dull; not that it does not contain some

of Weber's most exquisite music, but because the story is so poor. Nevertheless it ran through several nights.—Other pieces have been: the *Nozze di Figaro*, with Tietjens as the Countess, Trebelli as Cherubino, and Mme. Liebhardt (for the first time, and most successfully) as Susanna; *Les Huguenots*; Gounod's *Faust*, which is still popular; *Figaro* again; *Faust*, three times more; *Il Ballo in Maschera*; besides alternate dramatic performances by Ristori.

ROYAL ITALIAN OPERA. Adelina Patti has added to the list of her triumphs by appearing in two new parts for her: that of Adina in *L' Elisir d' Amore*, and that of Maria in *La Figlia del Reggimento*;—both well-worn operas, which the critics say she made as good as new.—Gounod's *Faust* is having its run here too.—The *Huguenots* introduced Mme. Pauline Lucca, from the Royal Opera, Berlin, in the part of Valentine. The *Musical World* finds in her a powerful voice and considerable dramatic energy, but thinks the part of Valentine not suited to her.—The *Athenæum* says:

She is very nearly as small of stature as Madame Gaetani Piccolomini—pleasing looking, but not more; nor, to judge from her acting as *Valentine*, in "*Les Huguenots*," has she the reality of dramatic power. In the conspiracy scene, where so much may be indicated, she was null; in the passion duet, though she ran and struggled duly, the weight of the emotion lay entirely on Signor Mario, who more than once appeared to be hampered rather than helped by her. Her voice is a *soprano*, reaching C in alt easily; in its upper notes particularly of a hard and metallic quality; sufficiently powerful and well in tune. She seems to phrase her music carelessly; especially in such *cantabile* passages as the *largo* of her duet with *Marcel*, her romance, and the opening of the grand duet with *Raoul* off. Much execution is not called for; the scale descending from c in the first-named duet, and the chromatic scale, likewise descending, in the second one,—were dashed at, not done. The trials recalled our Berlin impressions, where we heard her in florid music; and we must wait till we see her more fairly tested ere we can pronounce her to be satisfactory. Her voice does not appear to blend well with others in concerted pieces, but that is a quality belonging to our time, with its imperfect culture of the art of singing, which implies the art of listening too.

MADAME LOUISE MICHAL, the Swedish singer, gave a morning concert at the Hanover Square Rooms on Wednesday, the 22nd inst., in the presence of a fashionable and crowded audience. She was supported by first-rate artists—among others, by Madame Lind-Goldschmidt—the programme was of the best quality. The solo selected by Madame Goldschmidt was Handel's air, "What passion cannot music raise and quell?" from *St Cecilia's Ode* (violin cello *obligato*, Herr Daubert). Her other contributions were three two-part songs by Mendelssohn, which she sang with Madame Louise Michal, and a duet on Swedish national melodies, arranged by Herr Goldschmidt, in which she was assisted by the same lady. The Swedish songs were in the highest degree successful. Madame Michal's solos were the recitative and air "Crudele" add "Non mi dir" (*Don Giovanni*), and an aria from Adam's "*Poupée de Nuremberg* (violin *obligato*, Herr Auer), both received with hearty applause. The other singers were Mdle. Artôt, Madame Trebelli, Mdle. Volpini, and Signor Bettini. Mdle. Artôt won an *encore* in M. Gounod's serenade, "Quand tu chantes." The solo instrumentalists were Messrs. Charles Hallé, Otto Goldschmidt, and Leopold Auer; the conductors, MM. Arditi, Pinsuti, and Otto Goldschmidt.

Germany.

MUNICH.—The Musical Academy, under the direction of Franz Lachner, is to give a grand Musical Festival in the Glass Palace, on the 27th, 28th, and 29th of September.

The repertory for the days of the Festival has been settled as follows: First day (in the Glass-Palace, between 11 a.m. and 2 p.m.)—Symphony in E flat ("Eroica"), by Beethoven; *Israel in Egypt*, oratorio by Handel. Second day (in the Glass Palace, between 11 a.m. and 2 p.m.): 1st Part—First Suite (D minor) for orchestra, by Franz Lachner. 2nd Part—Motet for eight voices by Palestrina; Scene from the oratorio of *Tobias*, by Haydn; Prelude and Fugue for orchestra, by J. Seb. Bach; finale from the second act of *Idomeneo*, by Mozart; March and choros from *Die Ruinen von Athen*, by Beethoven. 3rd Part—"Ode on St. Cecilia's Day," by Handel. On the third day, the performances (in the Royal Odeon) will consist more especially of piano, violin, and

vocal compositions executed by several of the most eminent artists in Germany. Mad. Schumann and Herr Joachim, of Hanover, have already promised their services.

Considerable additions to the forces of the Royal Orchestra have already been secured from all parts of Germany. Thus strengthened, the orchestra will be augmented to about 100 violins, 40 tenors, 30 violoncellos, and 30 double basses, with a corresponding increase of the wind instruments. The chorus, too, will form an imposing mass; and it is to be hoped that, above all, the Munich Vocal Associations, already invited to take part in the proceedings, as they did at the previous festival, will furnish a satisfactory contingent. A fact that ought to be mentioned is that an organ will be erected in the Glass Palace, in order more especially to strengthen the effect of Handel's works; this is an orchestral addition that ought to be welcomed all the more, as it may ultimately prove the cause of the erection of an instrument of this description in the Royal Odeon, the Academy of Music having resolved that, after the expenses of the Festival have been defrayed, any surplus shall be applied to the purchase of one.

SCHWERIN.—The third Mecklenburg Musical Festival was held in this city in July. There was a fine orchestra; the Vocal Associations of the city and neighborhood furnished the chorus; the principal solo-singers were Frau Harriers-Wipern and Fr. De Ahna, of the Berlin Royal Opera House, Dr. Schmidt, bass, from the Imperial Opera House, Vienna, and Herr Otto, of the famous *Dom-chor* at Berlin. The Court capellmeister, Schmidt, conducted. A correspondent of one of the musical journals says:

On the first day, we had Handel's *Judas Maccabaeus*, in which all concerned had an opportunity for a brilliant display of their combined powers. The choruses were remarkable for their ready precision; the orchestra appeared inspired by the spirit of the music, while the solos of the four artists mentioned above rivalled each other in the liveliness of their conception, and the purity and noble character of their style. The second day was glorified by the performance of Beethoven's Ninth Symphony, in which the solo performers deserved all the greater praise, since the very highest art has here to contend with almost invincible difficulties. The symphony was preceded by a "Sanctus" from J. S. Bach's High Mass; the "Hallelujah" from Handel's *Messiah*; and scenes from Gluck's *Orpheus*, in which Mdlle. De Ahna gave proof of her fine natural vocal powers and the admirable care with which they have been developed.

On the third day we had exclusively smaller pieces, calculated more for individual display. In these, also, the art of the executants was shown in the most favorable light. To Madame Harriers-Wipern belongs the merit of having deserved the greatest amount of praise. In addition to some songs by Taubert, she gave the grand air from Weber's *Oberon* in a manner that enchanted the whole audience. Mdlle. De Ahna sang the "Sextus" air from *Titus*; Herr C. Reinecke, from Leipzig, performed Beethoven's C minor Concerto; and several other artists executed various pieces with that perfect correctness which merits unqualified praise. Loud applause followed each performance, and it may truly be asserted that this festival was far more brilliant than the two preceding ones. The warmest marks of approbation were those lavished on the two ladies, Madame Harriers-Wipern and Mdlle. De Ahna, who had, in addition to this, to congratulate themselves on being presented with costly bracelets from the Grand Duke.

LEIPZIG. The Gesangverein der Pauliner celebrated the 41st anniversary of its foundation, on the 7th July, under the direction of Dr. Langer. Among the pieces performed, Mendelssohn's *Stiftungsfeier*; Rietz's *Mainzeit*, and Petschke's *Neuer Frühling*, were received with more than usual applause.—On the 21st July, Riedel's Verein gave a grand concert at four o'clock, p.m., in the Thomaskirche. The first piece was the "Benedictus a 12" for three choruses, by the Venetian composer, Giovanni Gabrieli, who lived about the year 1600. For its execution, the members of Riedel's Verein had been joined by the Arion and Paulus Vocal Associations, as well as by Richard Müller's, and members of others. The same singers, amounting to about 400, afterwards took part, also, in the "Jerusalem" of Giovanni Biondi, which precedes the celebrated *Lamentation* by Allegri (1630), to be heard every Good Friday in the Sixtine Chapel. The "Lamentation"

itself was confided to a select few from Riedel's Verein. A long contralto solo, in the shape of a psalm by Benedetto Marcello (1720), which lasted nearly half an hour, was sung by Mad. Krebs-Michalesi, from Dresden, the *obbligato* violoncello accompaniment being played by Herr Lubeck, a member of the Gewandhaus orchestra. A "Suite," by Muffat (who lived about the year 1727), consisting of overture, andantino, fugue, and finale, was the fourth piece, and was played by the celebrated organ virtuoso, now so frequently mentioned, Herr Thomas. In obedience to a generally expressed wish, some pieces which had formed part of the programme of the previous concert were repeated. They are the sacred songs of the Hussites: "Feldgesang der Tabornen," and "Gesang der Kelchner," as well as an old Bohemian "Morgenlied," with harmonies by Leopold Zwornarz of Prague. Mad. Krebs-Michalesi then gave the 18th Psalm by Heinrich Schütz (1647); this was followed by the grand composition for three choruses, "Saul, was verfolgst du mich," in which the four hundred singers already mentioned were strengthened by a great number of additional ones. The concert was brought to a close by Wolfgang Frank's sacred song, "Alles was Odem hat, lob den Herrn" (1687), harmonized in four and seven parts by Arrey von Dommer (1858).

BREMEN.—The series of Historical Musical Evenings, got up by the Artists' Association, has been brought to a close for this year. In the course of the fifteen concerts, of which the series consisted, a sketch was given of the development of music from the commencement of the last century to the present day. The concerts began with Bach and Handel, the principal matter brought under notice being the development of sacred music. They then went on to deal with the first attempts at exclusively instrumental music, including the works of Scarlatti, Clementi, and Haydn, thus coming down to the forms of art characterizing the classical period. Opera and its reform by Glück and Mozart, and the development of the sonata, the quartet, and the symphony, occupied a considerable time in connection with the above epoch, but most of the evenings were devoted to the art of the nineteenth century. After instrumental music, as represented by Beethoven, had been fully discussed, attention was directed to romantic opera, with Weber, Spohr, and Marschner, and then to the "Lied" or song, with Schubert and Schumann, Mendelssohn being brought forward at the conclusion as a reformer and restorer of the classical forms. To this composer was devoted the fifteenth and last evening, the programme for which consisted of songs by him, airs from *St. Paul*, the Piano-quartet in B minor (Op. 3), and the Stringed-Quartet in B flat major (Op. 87). It is intended to give, next winter, a series of concerts of which compositions of the present day shall constitute the principal feature. The course will include works by Franz Liszt, Ferdinand Hiller, Niels Gade, Julius Rietz, Wilhelm Taubert, Carl Rheinthal, Robert Franz, Carl Reinecke, Anton Rubinstein, Albert Dietrich, Franz Lachner, and Richard Wagner.

VIENNA.—After having come to an arrangement with the committee, Herr Johannes Brahms has definitively accepted the post of chorus master of the sing-akademie.

BADEN.—On the 7th inst., a grand classical concert was given here. The band from Mannheim, under the direction of Herr Lachner, performed Beethoven's Symphony in D major. Among the soloists were Madame Viardot, Madame Clara Schumann, Herr Jean Becker, and Herr Müller (double bass) from Darmstadt. The chorus sang Mozart's "Ave verum" and a Psalm by Marcello.

OPERA IN ITALY.—During the first six months of the present year, fifteen new operas were produced at Italian Theatres. They were: *Rienzi*, by Peri, at the Scala, Milan; *L'Eroe delle Aulie*, by Lucilla, at the Teatro Regio, Modena; *Feruccio* by Maglioni, at the Teatro Pagliano, Florence; *Cinzia Sismondi*, by Brindangoli, in Assisi; *Zaira*, by Corona, at Leghorn; *Piccarda Donati*, by Moscuza, at the Pergola Theatre, Florence; *Beatrice Cenci*, by Rota, at the Teatro Regio, Parma; *Vittoria, la Madre degli Eserciti*, by Bona, at the Carlo Fenice, Genoa; *Orio Sorango*, by Zescevic, at Trieste; *Il Di di St. Michele*, by Quarenghi, at the Comic Opera House, Milan; *Rienzi*, by Kaschperoff, at the Pergola Theatre, Florence; *Giovanni di Castiglia*, by Battista, at the San Carlo, Naples; *La Fidanziata di Marco Bozzari*, by Frontini, in Catania; and *Ezzelino da Romano*, by Noverasco, at the Carlo Fenice, Genoa. Furthermore, a new opera, *Il Castello Maledetto*, by Lamlet, was produced in Corfu; and *Jeannette*, by Suri, in Bastia.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC.
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Up aloft, amid the rigging. W. H. Weiss. 35

Written by Dr. Mackay, probably while homeward bound, on the ocean. Take it to sea with you, if you are going, and sing it while "rolling home across the sea."

Garibaldi's Hymn. (Arouse thee, Italia.) 25

The music is already known as an instrumental piece; but this, to most persons, will be the first appearance of the words. They are dignified, and yet full of fire. This lyric is destined to hold a permanent place among national songs.

Don't whistle near the door. Ballad. F. Berger. 25

A sweet little trifle for young lovers to sing, the "moral" being, not to "whistle" too loud "near the door" for your fair one, while the "old folks" are about.

Minnie Grey. Ballad. G. C. Whittridge. 25

Minnie Grey died, and was buried in a romantic graveyard near a stream. It is a pity that these pretty girls leave us so. There were Rosalie, Lily Dale, and a host of others, who could not be kept alive. But had they not died, nobody would have sung about them; and Minnie Grey's song is as melodious as any of the others.

Tarry not long. Ballad. F. Mendelssohn Bartholdy. 25

Some poets have the rare art of compressing into two or three short verses all the beauty which others would spread out over as many pages. This ballad is simple and short, but shows the hand of a first-rate poet, and a first-rate musician.

Cuffee's War Song. L. B. Starkweather. 25

Courtship. Comic Duet. C. W. Glover. 25

A capital duet, funny, easy, classical, melodious.

Instrumental Music.

Charity. (La Charité.) Thecla Badarzewska. 40

Another of the series of "La Foi, l'Espérance, et la Charité," all of standard goodness, and may be classed as sacred piano pieces.

Hope. (L'Espérance.) Thecla Badarzewska. 40

Number two of the above series.

Carl Faust's Alexandra March. 25

The blessings of teachers always light on those who compose good easy music. Carl F. has given us something very fresh and brilliant, and at the same time quite easy.

Field Flowers. (Korn Blumen.)

Light and pretty pieces for small hands.

T. Oesten.

A succession of light and very neat variations on German popular songs. The one at present to be noticed is,

Come home with me, sister. 25

It is equal to the best. Give it to your pupil for her first "variations."

Books.

THE MUSIC OF NATURE. Or an attempt to prove that what is passionate and pleasing in the art of singing, speaking, and performing upon musical instruments, is derived from the sounds of the animated world.

By William Gardiner. \$3 00

"Gardiner's Music of Nature" made a great sensation on its first appearance, and is, and will be, a book suggestive of much thought to musicians, and a pleasant work for any one to read.

MUSIC BY MAIL.—Music is sent by mail, the expense being about one cent on each piece. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that it is double.

